MYP In-School Workshop

Language Acquisition

December 6-7, 2014

Guangdong Country Garden School

Guangzhou, China

Presenter: Alison Yang

Agenda

Essential documents

All participants are requested to bring with them the following:

- ★ MYP: From Principles to Practice guide
- ★ Subject Guide
- ★ A unit plan to share
- ★ A favourite assessment task

This workshop will have been a success for me if….

1.

2.

3.

4.

5.

6.

Key Concepts in Language Acquisition

Table 4 lists the key concepts to be explored across the MYP. The key concepts contributed by the study of language acquisition are **communication**, **connections**, **creativity** and **culture**.

Aesthetics	Change	**Communication**	Communities
Connections	**Creativity**	**Culture**	Development
Form	Global interactions	Identity	Logic
Perspective	Relationships	Time, place and space	Systems

Table 4
MYP key concepts

These key concepts provide a framework for language acquisition, informing units of work and helping to organize teaching and learning.

Communication

Communication is the exchange or transfer of signals, facts, ideas and symbols. It requires a sender, a message and an intended receiver. Communication involves the activity of conveying information or meaning. Effective communication requires a common "language" (which may be written, spoken or non-verbal).

Through the exploration of language and the process of learning language, we exchange, express and transform information, facts, ideas, meanings and opinions. Communication is the basis of what makes us human and bridges communities across the globe; it is the essence of this discipline.

Connections

Connections are links, bonds and relationships among people, objects, organisms or ideas.

Linguistic and literary connections exist across time, cultures and across oral, visual and written texts. This concept is central to the study of language and allows for the exploration of language, applying knowledge of, and about, the language, and relationships between text, creator and audience.

Creativity

Creativity is the process of generating novel ideas and considering existing ideas from new perspectives. Creativity includes the ability to recognize the value of ideas when developing innovative responses to problems; it may be evident in process, as well as outcomes, products or solutions.

Creativity is nurtured through the process of learning language as this process involves us in divergent thinking, applying ideas, taking risks and expressing ourselves in order to relate to, and interact with, the world.

Culture

Culture encompasses a range of learned and shared beliefs, values, interests, attitudes, products, ways of knowing and patterns of behaviour created by human communities. The concept of culture is dynamic and organic.

Learning the language of a community provides opportunities to embrace diversity, to interact with sensitivity and empathy, and to participate in meaningful global interactions, which in turn develops sociocultural competence and intercultural awareness leading to international-mindedness.

Other key concepts can also be important in language acquisition; including **identity**, **perspective**, **form**, **time, place and space**.

1

Related concepts

Related concepts promote deep learning. They are grounded in specific disciplines and are useful for exploring key concepts in greater detail. Inquiry into related concepts helps students develop more complex and sophisticated conceptual understanding. Related concepts may arise from the subject matter of a unit or the craft of a subject—its features and processes.

Table 5 lists suggested related concepts for the study of language acquisition. Teachers are not limited to the related concepts listed in this chart and may choose others when planning units, including from other subject groups.

Phases 1–2					
Audience	Context	Purpose	Conventions	Message	Word choice
Meaning	Function	Structure	Patterns	Form	Accent
Phases 3–4					
Audience	Context	Purpose	Conventions	Message	Word choice
Meaning	Function	Structure	Idiom	Empathy	Point of view
Phases 5–6					
Audience	Context	Purpose	Stylistic choices	Voice	Inference
Bias	Theme	Argument	Idiom	Empathy	Point of view

Table 5
Related concepts in language acquisition

The appendix contains a glossary of these related concepts for language acquisition.

Global contexts for teaching and learning

Global contexts direct learning towards independent and shared inquiry into our common humanity and shared guardianship of the planet. Using the world as the broadest context for learning, MYP language acquisition can develop meaningful explorations of:

- identities and relationships
- orientation in space and time
- personal and cultural expression
- scientific and technical innovation
- globalization and sustainability
- fairness and development

Teachers must identify one of these global contexts for teaching and learning, or develop additional contexts that help students explore the relevance of their inquiry (why it matters).

Related concepts in language acquisition

Related concept	Definition
Accent	Accent refers to the pronunciation of a language, usually in a geographical or socio-economic context in a first language. It encompasses spoken communication. In a target language, the first language accent may influence accent in the target language.
Argument	Argument refers to the coherent backdrop of reasoned text that may or may not involve disagreement, debate or persuasion.
Audience	Refers to whomever a text or performance is aimed at: the reader, the listener, the viewer.
Bias	Bias refers to a conscious distortion or exaggeration, which usually expresses prejudice or partiality.
Context	The social, historical, cultural and workplace settings in which a text or work is produced.
Conventions	Conventions are the characteristics of a literary or non-literary genre. These features may, of course, vary between languages. Each genre has recognizable techniques, referred to as literary or linguistic conventions, and writers use these conventions, along with other features, in order to achieve particular artistic ends.
Empathy	Empathy refers to an attitude of understanding, an emotional identification with a person, character, argument or situation.
Form	Form refers to the linguistic shape communication may take. It is the mould that is filled with linguistic content.
Function	Function refers to the purpose and/or use of communication.
Idiom	Idiom is unique to each language. It refers to a manner of speaking or to specific expressions whose meaning differs from the meaning of its individual components.
Inference	Information in a text that goes beyond what is first understood or apparent, to identify what may be thought, expressed or considered correct. It is the layer of text that is often referred to as "between the lines".
Meaning	Meaning refers to what is communicated, by intention or by implication, using any range of human expression. It is sometimes referred to as "message". Meaning includes "layers of meaning", nuance, denotation, connotation, inference, subtext.
Message	A communication in writing, speech, verbal or non-verbal language. The message can also be an underlying theme or idea.
Patterns	Patterns refers to use of language and style, which can be functional, decorative or social. They reflect the unique characteristics of a language.

Related concept	Definition
Point of view	Point of view refers to an attitude or perception that is communicated in text.
Purpose	The purpose for communicating can be, for example, to entertain, to recount, to socialize, to inquire, to inform, to persuade, to explain, to instruct. In literary terms, the creator's intentions in producing the text. This concept could also engage students in exploration of meaning, thesis/argument, gender, bias, persuasive techniques, function, critical stance, message.
Structure	Structure refers to the organization, pattern and elements of text, in any format. It promotes comprehension and effectiveness of communication. For example, this may involve an introduction, development and conclusion (as in some types of formal essay)
Stylistic choices	A creator makes choices about what they are going to describe and how to describe it in order to create effect. It is an umbrella term covering literary and non-literary features: linguistic devices (for example, rhetorical, syntax, repetition); literary devices (for example, symbolism, metaphor, simile); visual devices (for example, colour, texture, symbolism, foregrounding).
Theme	Theme refers to a dominant subject, thread or idea that is conveyed through a text form.
Voice	This concept relates to both a reader's experience of a work of literature and a writer's style when producing text. Voice is the characteristic speech and thought patterns of a narrator; a persona, which conveys his or her attitude, personality, and character.

References

Baldick, C. 2008. *The Concise Oxford Dictionary of Literary Terms*. UK. Oxford University Press.

Cambridge Dictionaries Online: http://dictionary.cambridge.org/.

Collins Dictionary online: http://www.collinsdictionary.com/.

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Develop a Concept Statement

Key concepts in Language Acquisition

Aesthetics	Change	Form	Communities
Connections	Creativity	Culture	Development
Global interactions	Time, Place and space	Identity	Relationships
Perspective	Systems	Logic	Communication

Teachers are **not** *limited* to the prescribed key concepts

Related concepts

Phase 1 - 2					
Audience	context	purpose	conventions	message	word choice
meaning	function	structure	patterns	form	accent
Phase 3 - 4					
Audience	context	purpose	conventions	message	word choice
Meaning	Function	structure	idiom	empathy	point of view
Phase 5 - 6					
Audience	Context	purpose	stylistic choices	voice	inference
Bias	Theme	argument	idiom	empathy	point of view

Match the context and the correct descriptor

1. Explore the interconnectedness of human-made systems and communities; the relationship between local and global processes; how local experiences mediate the global; reflect on the opportunities and tensions provided by world-interconnectedness; the impact of decision-making on humankind and environment

2. Explore rights and responsibilities; the relationship between communities; sharing finite resources with other people and with other living things; access to equal opportunities; peace and conflict resolution

3. Explore the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic

4. Explore identity; beliefs and values; personal, physical, mental, social and spiritual health; human relationships including families, friends, communities and cultures; what it means to be human

5. Explore personal histories; homes and journeys; turning points in humankind; discoveries; explorations and migrations of humankind; the relationships between, and the interconnectedness of, individuals and civilizations, from personal, local and global perspectives

6. Explore the natural world and its laws; the interaction between people and the natural world; how humans use their understanding of scientific principles; the impact of scientific and technological advances on communities and environments; the impact of environments on human activity; how human adapt environments to their needs

Personal and cultural expression

Scientific and technical innovation

Identifies and relationship

Fairness and development

Globalization and sustainability

Orientation in time and space

From Principle into Practice (p.60-62)

How do you explore each of the global context? What wills students study?			
Global context	Focus question(s) and description	Example explorations ***(through…)***	By studying…
Identities and relationships	Who am I? Who are we? Students will explore ***(into)*** • identity; • beliefs and values; • personal, physical, mental, teams, affiliation and leadership social and spiritual health; • human relationships including families, friends, communities and cultures; • what it means to be human.	Possible explorations to develop • Competition and cooperation; teams, affiliation and leadership • Identify formation; self-esteem; status; roles, and role models • Personal efficacy and agency; attitudes, motivation, independence; happiness and the good life • Physical, psychological and social development; transitions; health and well-being; lifestyle choices • Human nature and human dignity; moral reasoning and ethical judgment; consciousness and mind	

Orientation in space and time	What is the meaning of “where”? and “when”? Students will explore • personal histories • homes and journeys; • turning points in humankind; • discoveries; • explorations and migrations of humankind; • the relationships between, and the interconnectedness of, individuals and civilizations, from personal, local and global perspectives.	Possible explorations to develop • Civilizations and social histories, heritage, pilgrimage, migration, displacement and exchange • Epochs, eras, turning points and “big history” • Scale, duration, frequency and variability • Peoples, boundaries, exchange and interaction • Natural and human landscapes and resources • Evolution, constraints and adaptation	
Personal and cultural expression	What is the nature and purpose of creative expression? Students will explore the ways which we • discover and express ideas, feelings, nature, culture, beliefs and values; • reflect on, extend and enjoy our creativity; • our appreciation of the aesthetic.	Possible explorations to develop • Artistry, craft, creation, beauty • Products, systems and institutions • Social constructions of reality; philosophies and ways of life; belief systems; ritual and play • Critical literacy, languages and linguistic systems; histories of ideas, fields and disciplines; analysis and argument • Metacognition and abstract thinking • Entrepreneurship, practice and competency	

From Principle into Practice (p.60-62)

Scientific and technical innovation	How do we understand the world in which we live? Students will explore • the natural world and its laws; • the interaction between people and the natural world; • how humans use their understanding of scientific principles; • the impact of scientific and technological advances on communities and environments; • the impact of environments on human activity; • how humans adapt environments to their needs.	Possible explorations to develop • Systems, models, methods; products, processes and solutions • Adaptation, ingenuity and progress • Opportunity, risk, consequences and responsibility • Modernization, industrialization and engineering • Digital life, virtual environments and the information Age • The biological revolution • Mathematical puzzles, principles and discoveries	

Globalization and sustainability	How is everything connected? Students will explore • the interconnectedness of human-made systems and communities; • the relationship between local and global processes; • how local experiences mediate the global; • the opportunities and tensions provided by world-interconnectedness; • the impact of decision-making on humankind and the environment.	Possible explorations to develop • Markets, commodities and commercialization • Human impact on the environment • Commonality, diversity and interconnection • Consumption, conservation, natural resources and public goods • population and demography • Urban planning, strategy and infrastructure	
Fairness and development	What are the consequences of our common humanity? Students will explore • rights and responsibilities • the relationship between communities • sharing finite resources with other people and with other living things; • access to equal opportunities • peace and conflict resolution.	Possible explorations to develop • Democracy, politics, government and vivil society • Inequality, difference and inclusion • Human capability and development; social entrepreneurs • Rights, law, civic responsibility and the public sphere • Justice, peace and conflict management • Power and privilege • Authority, security and freedom • Imagining and hopeful future	

The selected global context will inform the questions that teachers and students ask throughout the unit. However, many explorations of global contexts are closely related and, in the course of the unit, questions that relate to other global contexts may also be encouraged, developed and considered.

Inquiring into subject content through a global context enables students to develop a deeper understanding of both the subject and its application in the real world. Repeated cycles of inquiry, action and reflection can lead students from academic knowledge towards practical understanding, developing positive attitudes towards learning as well as a sense of personal and social responsibility.

See What do you see? Describe the facts of what's in the video	**Think** What do Think is going on in the video?	**Wonder** What does it make you wonder? What questions do you have?

Looks Like, Feels Like, Sounds Like

When I envision the inquiry-based classroom, it:

Looks Like

Feels Like

Sounds Like

Example of factual, conceptual and debatable questions

Factual questions Remembering facts and topics	Conceptual questions Analysing big ideas	Debatable questions Evaluating perspectives and developing theories
Myths, legends and folk tales connect people across the world, using universal themes that express traditions, beliefs and values.		
What are some elements common to myths, legends and folk tales?	What can I learn from a myth?	Are myths universally true?
Persuasive texts, for example, in marketing and politics, use language intended to influence our behavior and decisions.		
What are the features of a successful advertisement?	How can we be persuaded?	How do advertisements influence our behaviour and decisions?
Storytelling is a universal way of exploring our cultural identify and sharing who we are.		
How do we create memorable narratives? What are the elements of a narrative?	Why do people tell stories? To what extent does storytelling convey cultural norms?	How do our stories impact others? How does learning about the lives of others change our point of view?
The language spoken in the street reflects the dynamic social environments in which people make themselves understood.		
How much slang is there in my language, and how acceptable is its usage?	How does street language evolve?	What place does street language have in society?

Inquiry questions

Inquiry questions are drawn from, and inspired by, the statement of inquiry. Teachers and students develop these questions to explore the statement of inquiry in greater detail. Students can develop their own questions in ways that satisfy curiosity and deepen understanding. The strands of subject-specific objectives can also be helpful in formulating inquiry questions.

Inquiry questions give shape and scope to a unit of study, and they help to scaffold the objectives that students should strive to achieve. As the unit progresses, both teachers and students can develop additional questions to explore.

Some characteristics of factual, conceptual and debatable questions to consider she planning MYP units.

Factual questions	Conceptual questions	Debatable questions
• Knowledge/fact-based • Content-driven • Skills-related • Supported by evidence • Can be used to explore terminology in the statement of inquiry • Frequently topic • Encourage recall and comprehension	• Enable exploration of big ideas that connect facts and topics • Highlight to opportunities to compare and contrast • Explore contradictions • Lead to deeper disciplinary and interdisciplinary understanding • Promote transfer to familiar or less familiar situations, issues, ideas and contexts • Encourage analysis and application	• Enable the use of facts and concepts to debate a position • Promote discussion • Explore significant ideas and issues from multiple perspectives • Can be contested • Have tension • May be deliberately provocative • Encourage synthesis and evaluation

Objectives and assessment criteria

What can you deduce about the 4 objectives

Objectives	Deductions
A: Comprehending spoken and visual texts	
B: Comprehending written and visual texts	
C: Communicating in response to spoken and/or written and/or visual text	
D: Using language in spoken and/or written form	

Language acquisition

Objectives and criteria

Objective C will be changed to the following.

C Communicating in response to spoken and/or written and/or visual text

Objective D will be changed to the following.

D Using language in spoken and/or written form

Subject-specific guidance

Objectives C and D relate to both writing and speaking skills, and teachers should ensure there are ample opportunities for students to develop both skills.

It is recommended that teachers design separate tasks to assess speaking and writing skills—an oral interactive task and a writing task.

For a summative assessment, it is recommended that:

- the oral interactive task is assessed against criteria C and D. The task will include a prompt or stimulus that can be a question, short statement or a picture, and the students will be required to interact with the teacher, respond to, describe or discuss the prompt or stimulus

- the writing task is assessed against criteria C and D. The task will include a prompt or stimulus that can be a question, short statement or a picture, and the students write in response to the prompt or stimulus.

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Task type	Objective	Phase 1	Phase 2	Phase 3	Phase 4	Phase 5	Phase 6
A comprehension task comprising spoken and visual text in the target language with questions relating to both	Can be used to assess objective A	All questions and answers may be in mother tongue, language of instruction or the target language.	All questions and answers may be in mother tongue, language of instruction or the target language.	All questions and answers may be in mother tongue, language of instruction or the target language..	All questions and answers must be in the target language.	All questions and answers must be in the target language.	All questions and answers must be in the target language.
A comprehension task comprising written and visual text in the target language with questions relating to both	Can be used to assess objective B	Text length must be between 200 and 300 words. All questions and answers may be in mother tongue, language of instruction or the target language.	Text length must be between 400 and 500 words. All questions and answers may be in mother tongue, language of instruction or the target language.	Text length must be between 600 and 700 words. All questions and answers may be in mother tongue, language of instruction or the target language.	Text length must be between 800 and 900 words. All questions and answers must be in the target language.	Text length must be between 900 and 1,000 words. All questions and answers must be in the target language.	Text length must be between 1,300 and 1,500 words. All questions and answers must be in the target language.
An interactive oral task (the number of minutes indicates expected student speaking time)	Can be used to assess objectives C and D	1½–2 minutes	2–3 minutes	3–4 minutes	3–4 minutes	4–5 minutes	4–5 minutes
A writing task	Can be used to assess objectives C and D	Writing piece must be between 100 and 150 words.	Writing piece must be between 100 and 150 words.	Writing piece must be between 200 and 250 words.	Writing piece must be between 200 and 250 words.	Writing piece must be between 300 and 400 words.	Writing piece must be between 300 and 400 words.

Table 10
Suggested task types and guidelines for designing assessment tasks

Character and non-Roman alphabetical languages

These notes provide specific guidance for teachers of character and non-Roman alphabetical languages being studied in the language acquisition subject group. While it is not possible to provide a complete list of all languages in these two categories that are available for study in the MYP, languages currently studied by MYP students that fall into these categories include, but are not limited to, the following.

Arabic	Khmer
Chinese	Korean
Hebrew	Russian
Hindi	Thai
Japanese	Urdu

All languages in the language acquisition subject group share the same aims, broad objectives and assessment criteria. The information in this section must be used in conjunction with the framework for teaching and learning in language acquisition, as well as all the requirements set for the language acquisition subject group, as outlined in this guide. The modifications made do not constitute an exemption from any requirements or guidelines set for Roman alphabetical languages.

The following specific features of character and non-Roman languages have been identified as a rationale for the modifications. Teachers of these languages may choose to apply these modifications, as appropriate or necessary, depending on the context in which these languages are learned.

- The language has a writing system that is alphabetical but non-Roman and therefore requires students to learn to write and read a new alphabet.
- The language has a writing system that uses symbols for consonants and vowels (syllabic) or uses symbols for concepts or ideas (ideographic) and therefore requires students to learn to write and read a new script and may involve different reading processes.
- The language is tonal: different tones distinguish different meanings. Accuracy of tone to distinguish meaning requires more specific attention and a longer amount of time to master.

Modifications

Students need more time to become proficient in character and non-Roman languages, particularly if the student's first language is a Roman alphabetical language. Teachers are able to make the following modifications to the objectives and assessment criteria:

B Comprehending written and visual text

In the strand referring to understanding and responding to written texts, the use of a transliteration/Romanization guide, such as the Chinese "Pinyin" system, is supported up to and including phase 3, and for Japanese Romaji, in phase 1 only.

The number of characters students are expected to read and comprehend has been modified. Please refer to Table 11 in this section.

C Communicating in response to spoken, written and visual text

In the strand referring to the use of comprehensible pronunciation and intonation, for tonal languages "intonation" is replaced by "correct tone".

D Using language in spoken and written form

The number of characters students are expected to write has been modified. Please refer to Table 12 in this section.

Equivalency tables

Phase	Roman alphabetical languages	Chinese language	Korean language	Japanese language	Non-Roman alphabetical languages
1	200–300 words	150–250 characters	200–300 characters	100–200 characters	80–240 words
2	400–500	250–400	400–500	200–350	240–400
3	600–700	400–600	550–600	350–500	400–560
4	800–900	600–700	650–750	600–700	560–720
5	900–1,000	700–850	800–900	700–800	720–800
6	1,300–1,500	850–1,000	950–1,000	800–1,000	800–900

Table 11

MYP language acquisition word–character equivalency suggested for length of reading comprehension texts

Phase	Roman alphabetical languages	Chinese language	Korean language	Japanese language	Non-Roman alphabetical languages
1	100–150 words	50–100 characters	130–200 characters	100–200 characters	60–120 words
2	100–150	100–150	130–200	200–250	80–140
3	200–250	200–250	270–330	250–300	100–160
4	200–250	250–350	270–330	300–400	160–220
5	300–400	350–400	400–530	400–600	220–280
6	300–400	400–500	400–530	600–800	280–400

Table 12

MYP language acquisition word–character equivalency suggested for length of writing tasks

Summative assessment tasks and the statement of inquiry

Summative assessment tasks must be designed to allow students to:

- meet the **chosen objectives** and their **strands.**
- show their **understanding of the statement of inquiry**.

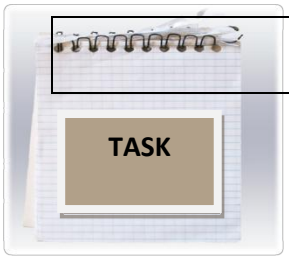
There must be a **demonstrated *relationship*** between the summative assessment task(s) and the statement of inquiry.

What is a performance task?

A performance task is a complex scenario that provides students an opportunity to demonstrate **what they know** and **are able to do** concerning a given concept. When constructing performance assessment tasks, it helps to use the acronym **GRASPS**:

G	Real-world **Goal**	• Provide a statement of the task. • Establish the goal, problem, challenge, or obstacle in the task.
R	Real-world **Role**	• Define the role of the students in the task. • State the job of the students for the task.
A	Real-world **Audience**	• Identify the target audience within the context.
S	Real-world **Situation**	• Set the context / Explain the situation.
P	Real-world **Products** or **Performances**	• Clarify what the students will create and why they will create it.
S	**Standards**	• Provide students with a clear picture of success. • Identify specific standards for success. • Issue rubrics to the students or develop them with the students.

Adapted From Wiggins, Grant and Jay McTighe. *Understanding by Design Professional Development Workbook.* Alexandria, VA: Association for Supervision and Curriculum Development. 2004.



	GRASPS and Assessment	

In pairs consider the provided unit of work and the related summative assessment task.

Read through the task and deconstruct using the following questions:

1. Where does the task allow for each of the selected objective strands to be met?
2. How and where does the task allow students to engage with the concepts of the unit?
3. How and where does the task allow students to engage with the context of the unit?
4. Does the task allow give students the opportunity to reach the highest descriptor band for each strand?
5. How are the command terms used in the task?
6. Was this an authentic summative assessment task, aligned to real world experiences? Why/Why not?

GRASPS Task Design Prompts

Goal (Note: This is the statement of inquiry developing above!)

- Your task is _____
- The goal is to _____
- The problem or challenge is _____
- The obstacles to overcome are _____

Role (make this something powerful, not student")

- You are _____
- You have been asked to _____
- Your job is _____

Audience (make this related to the role, not "teacher")

- Your clients are _____
- The target audience is _____
- You need to convince_____

Situation (make this authentic to the role)

- The context you find yourself in is _____
- The challenge involves dealing with _____

Product, Performance and Purpose

- You will create a _____

  in order to _____
- You need to develop _____

  so that _____

Standards and criteria for Success (This is NOT the place to use MYP criteria, but for what the teacher would like in terms of their own expectations)

- Your performance needs to _____
- Your work will be judged by _____
- Your product must meet the following standards _____

  _____

  _____

  _____

Objectives and ATL

Review the Language Acquisition objectives o pages 7 and 8 of the Pre-publication guide to Language Acquisition

Take a course you teach as reference and place the learning items within one of the language acquisition objectives (A, B, C, or D)

Ask yourself:
- Do you have a balanced course?
- Are any objectives more present than others in your course?

Language acquisition objectives	Content from my subject that enables student to achieve this objective	ATL skills that will allow my students to achieve this objective
A: Comprehending spoken and visual text • listen for specific purposes and respond to show understanding • interpret visual text that is presented with spoken text • engage with the text by supporting opinion and personal response with evidence and examples from the text		
B: Comprehending written and visual text • read for specific purposes and respond to show understanding • interpret visual text that is presented with written text • engage with the text by supporting opinion and personal response with evidence and examples from the text		
C: Communicating in response to spoken, written and visual text • interact and communicate in various situations • express thoughts, feelings, ideas, opinions and information in spoken and written form • speak and write for specific purposes		
D: Using language in spoken and written form • organize thoughts, feelings, ideas, opinions and information in spoken and written form • develop accuracy when speaking and writing in the target language		

	Looking forward, looking backwards	

ATL skill categories	Students develop this skill cluster…	When they…/By…	Control questions:	This skill is in action when in the Language acquisition class students…
Thinking skills asdfads skillssds	**Critical thinking**	Analyzing and evaluating issues and ideas	How can students think critically?	
	Creativity and Innovation	The skills of invention – developing things and ideas that never existed before	How can students be creative?	
	Transfer	Utilizing skills and knowledge in multiple contexts	How can students transfer skills and knowledge among disciplines and subject groups?	
Social skills	**Collaborating**	Working effectively with others	How can students collaborate?	
Communication skills	**Communication**	Exchanging thoughts, messages and information effectively through interaction	How can students communicate through interaction? How can students demonstrate communication through language?	

Self-management skills	**Organization**	Managing time and tasks effectively	How can students demonstrate organization skills?	
	Affective skills	Managing state of mind	How can students manage their own state of mind?	
	Reflection	(Re)considering what has been learned; choosing and using ATL skills	How can students be reflective?	
Research skills	**Information**	Finding, interpreting, judging and creating information	How can students demonstrate information literacy?	
	Media literacy	Interacting with media to use and create ideas and information	How can students demonstrate media literacy?	

Customizing a task-specific rubric

Descriptive Terms for Differences in Degree
(Adapted from Grant Wiggins and Jay McTighe)

You can use the following general terms to describe differences in degree when creating a task-specific rubric for the Language B achievement levels (1-2 3-4 5- 6 7-8).

This is just one example of descriptive terms.

Degrees of Understanding	Degrees of Frequency
➢ Thorough/complete ➢ Substantial ➢ Partly complete ➢ Misunderstanding	➢ Always/consistently ➢ Frequently/generally ➢ Sometimes/occasionally ➢ Rarely/never

Degrees of Effectiveness	Degrees of Independence
➢ Highly effective ➢ Effective ➢ Moderately effective ➢ Ineffective	➢ Independently ➢ With minimal assistance ➢ With moderate assistance ➢ Only with considerable assistance

Degrees of Accuracy	Degrees of Clarity
➢ Completely accurate; all… (facts, concepts, mechanics, word order) correct ➢ Generally accurate; minor inaccuracies do not affect overall understanding ➢ Inaccurate; numerous errors in… distract from… ➢ Major inaccuracies; significant errors throughout…	➢ Exceptionally clear; easy to follow ➢ Generally clear; able to follow ➢ Lacks clarity; difficult to follow ➢ Unclear; unable to be followed

Language B rubrics templates

- **Write a task description that each rubric is designated to assess for the phase of your students.**

Phase _____ Criterion A: Comprehending spoken and visual text

Task description: _____

_____

_____

	0	1-2	3-4	5-6	7-8
Criterion A: **Comprehending spoken and visual text**	The student does not reach a standard described by any of the listed descriptors				

Phase _____ Criterion B: Comprehending written and visual text

Task description: _____

_____

_____

	0	1-2	3-4	5-6	7-8
Criterion B: **Comprehending written and visual text**	The student does not reach a standard described by any of the listed descriptors				

Language B rubrics templates

Phase _____ Criterion C: Communicating in response to spoken, written and visual text

Task description: _____

_____

_____

	0	1-2	3-4	5-6	7-8
Criterion C: **Communicating in response to spoken, written and visual text**	The student does not reach a standard described by any of the listed descriptors				

Phase _____Criterion D: Using language in spoken and written form

Task description: _____

_____

_____

	0	1-2	3-4	5-6	7-8
Criterion D: **Using language in spoken and written form**	The student does not reach a standard described by any of the listed descriptors				

Standardizing a task

1. Individually read the sample student's work
2. Award an achievement level for each applicable criterion. Do **not** share your awarded level(s) until everyone in your group has finished.
3. After everyone has studied the sample and awarded a level per criterion, share your judgments, including the reasons and giving examples from the student work to support your decision.
4. Through discussion, the group should come to a consensus on the final judgment(s) for the student work.
5. After a consensus has been reached, write the justification for each level awarded.
6. Share the group's awarded level(s) with the other groups.
7. As one whole group, write the justification for each level awarded comment

Sample student work #1

Criterion	**A**	**B**	**C**	**D**
Level achieved				

This work achieved a level _____ because the student:

- _____
- _____
- _____

Th student could have achieved a higher level if he/she had:

- _____
- _____
- _____

Sample student work #2

Criterion	A	B	C	D
Level achieved				

This work achieved a level _____ because the student:

- _____
- _____
- _____

Th student could have achieved a higher level if he/she had:

- _____
- _____
- _____

Phase 4 – Voice, Perspective, POV

Instructions:

- Watch the video in the link below

  www.youtube.com
  "Super Bowl Chevy Ad Happy Grad Commercial Global News", uploaded by Santa Barbara Arts TV YouTube Partner Global News, on 30 January 2012.

- Answer the following questions in the space provided. Use your own words as much as possible.
- Refer as closely as possible to the video, justifying your answers and giving examples when asked.
- Dictionaries are not allowed to be used in this task.
- Answer the questions in English.
- You have 90 minutes to complete this task

Constructs meaning and draws conclusions from information, main ideas and supporting details

1. Based on the video, why do you think the young man is so excited and his parents aren't? (2 points)

   because he thought that the gift is the Yellow car standing infront of him when actuly the gift is the fregreayter.

2. Describe the conflict the parents are dealing with as the video progresses? (2 points)

   Strgol

   is that the Yong mam is just so Excasayted and he didn't give his Prents a Chance to speek. so they are strgoling how to stop him from this Excsaytment

Phase 4 – Voice, Perspective, POV

3. Identify at least three key phrases from three different people that show the collective voice of the crowd in front of the car. (4 points)

I CAN'T BELIVE YOU GOT ME THIS CAR!
Best day of life!
Best gift ever!

Interprets conventions

4. Describe the difference in perspective between the parents and the young man. Give specific examples. (2 points)

the perents where Straytling in how they care till there sen that the car is not the gift. "should we till him thats..."

5. Who is the audience for this advertisement? Use evidence from the video to support your answer. (1 point)

every one but not kids. and perents. so maybe they know how mush; there kids have to get a car as a gift.

6. How does the young man's voice persuade the audience to buy the car? Explain your answer. (2 points)

he is showing the Oderens that the car is so AMAZING!

Phase 4 – Voice, Perspective, POV

7. The producers of this video chose a specific setting. How does this setting make the video more effective? (3 points)

because it looks real if Perents would sepraye the kids they will do the same thing the Perents in the vedio did.

Identifies ideas, opinions and attitudes in the texts/makes connections with own experiences, attitudes and points of view

8. Chevy is a car manufacturer. How does the expression "Chevy Runs Deep" relate to the video? (3 points)

is that it runs deep in to tenygers feelings and actions.

9. Could young people in your culture relate to the young man? Why or why not? (2 points)

YES! I mean for exampol if my Ancol was in this Yong mans place he would screem even Lowder and Act so Crazy!

10. What is the message of this video? Give evidence from the video to support your answer. (3 points)

they want everyone to buy this car Speciley Perents so they were telling them buy your kids a car. "chevy Runs Deep" they mean run deep in to yong mans.

Phase 4

Instructions:

- Look at the written and visual text.
- Answer the following questions in the space provided. Use your own words as much as possible.
- Refer as closely as possible to the picture, justifying your answers and giving examples when asked.
- Dictionaries are not allowed to be used in this task.
- Answer the questions in English.
- You have 90 minutes to complete this task

Due to copyright restrictions, the image ("Lufthansa Mozart" advertisement) was removed but can be found on the Internet using an image search engine.

Phase 4

1. In two sentences, describe what the purpose and theme of the poster is. How do you know? (2 points)

The purpose of this poster is that throw the days this men become an old style of having his music to lession. And it's becoming cheap this days because of people stoped to lession to this Austria's man. I know the purpose of this poster base on the picture and the text, that it's on the poster "My God, Austria is so cheap these days".

2. "This poster is targeting a young audience." Support or oppose this statement using examples from the text. (4 points)

I oppose this statement. Because young audience won't lession to an old music and also they don't know about hem. Only the old audience will lessions to the old Austria's man. because they know hem for a long time as they were young back of the days they were all on the same ages, so after they all becomes old they will sill lession to hem. And for these days young acidience will never lession to an old style of music and an old man. By the picutre of hem an the way of his style he looks old. But they are trying to makes the young audience to be more attractie by his new style. for example by wearing a sunglass to makes hem lodes young but still they will not lession to hem. And by the text that is writting on the poster.

3. Based on this poster, what do you think the main motivation to go to Austria is? (2 points)

The main motivation to go to Austria is that to make the people lession to hem and make it more poupler because on these days it's sailing on cheap and they are trying to make audience to lession hem that's why they are sail it on cheap on the Lufthansa fly By basiting the text on the posto is that "My God, Austria is so cheap these days". and also by the saying "There's no butto way to fly".

Phase 4

4. Relate to the image presented. How is it familiar to you? (2 points)

The image is related to me by lessioning to an old singer that they were sailing his music every where on the city on a cheap and also by changing his music to rimex to make the music more a live.

5. By looking at the image of the man, NOT the text, what can we learn about Austria? (2 points)

By looking at the image without the text that on the Poster, I can learn from Austria that they are trying to make Mozart the Austria man become back like before he died and to make hem poupler match on these days. On the Lufthansa fly to make People lessron to hem on it.

6. Using this poster as a reference, persuade a friend that they should fly Lufthansa. (50 words) (4 points)

Dear Lily,
I would like you to fly Lufthansa. Austria becomes an cheap on these days. To make the people come to it and starting to make the People lession to the artest Mozart to make hem more poupler on these days by putting his peace of music in every where on Austria. And also Austria becomes more famous by the artes that he have amazing musics. Batter to fly on Lufthansa on cheap and to enjoy lessioning to the artest Mozart.

Thank You,
R